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God the Father lives in Me,
We are One and dwell in thee.

Cease, thy prayers have all been heard,
God within thee speaks the word—
Filled with his electric breath,
Thou hast passed the bounds of death ;
Having ceased to live or die,
Thou art neither low nor high ;
Plunged beneath eternal deeps
Where the silent Godhead sleeps,
Thou art one with Him who wrought
From unthinking matter, thought—
One with Him and One with Me,
Heart and soul of Deity.

NEW YORK, July, 1877.

FREDERIC R. MARVIN

Suggestions Respecting a Projected "Logic of the Imagination."

A thoroughly enlightened public will demand no apology for the obtrusion of this seemingly paradoxical theme ; because it cherishes none of that obstinate childishness of temper which rejects a thing merely because it is new or unexpected, being easily satisfied if it seem to have a beneficent purpose, to be a preparation precisely apt to this purpose, and to deport itself generally like a newly located section in the ever-enlarging scheme of human progress. Nor need any one suspect that this is an advertisement of a work actually on the desk or in the press. It only defines a key-principle around which any one who feels himself competent, may congregate the chapters of a useful volume.

Albeit that definitions are dry things, it is certainly incumbent first to explain what we mean by Imagination. We are accustomed to divide the activities of our soul into three distinct departments : First the Sensibilities, next the Will, and lastly the Intellect. Under the last, Intellect, comes Imagination as a sub-department. It is that department of the Intellect which gathers and paints up pure individualized pictures of the mind ; and is sharply distinguished from the sister department of intellect which we name the Understanding, inasmuch as the latter treats only with those vague and merely representative ideas called abstracts. Imagination finds its utility to us in rendering easy the vivid and energetic expression of our emotions, in drawing even scientific knowledge into mutually illustrative combination, and in giving to our thought the incorporation and vesture prerequisite to its profuse exhibition in literature. An orderly analysis and judicious deduction of rules prepared in connection with this

most charming and effective of our faculties, must increase *its* utility as much as they do that of the memory or understanding. They must assist the devout preacher to give more powerful effect to the articles of Divine law. They must aid the political orator in his helpless agony when, without guide or hint of principle, he gropes after some pictured vesture for his outburst of patriotic feeling. Finally, they must exalt poetry, that fosterer of home affection and national ambition, into an entirely new sphere. We know that nature in a poet's heart can often overcome the distressing crudeness of art: genius without instruction is lofty; nevertheless, having instruction, genius rises like a mountain from a table-land. And we must not forget that the general effects which rules have on practice are negative and reflex. They tell the artist when he has made a bad hit, and send him back again and again to make a better.

It was remarked above that under Intellect, Imagination is a sister department with the Understanding. Now, we want to know, why should exhaustive analysis be granted to the latter as it is in our college logics, and nothing of the kind to the former? What is there in our college logics of the Understanding? There is simply this. A few fundamental laws of the faculty are traced on in their developments into the more specific and practical forms of reasoning with which all are familiar. The laws of Identity, Contradiction, Excluded Middle, and Sufficient Reason are found first in the form of the simplest typical syllogism. This simple form develops into the several "figures" and hypothetical, alternative, and complex forms. Then it is shown how those laws overspread all the tissue of rational thinking in the myriad minuter forms of immediate inference. The individual properties and the inter-relations of all these forms are made known to us; we are warned against apparent forms which are spurious; the logician endeavors to make intelligent command over these omnipresent developments or effluences of Reason become second nature to our minds, dissolving the midnight of their uninstruction into dawning daylight.

Now we claim that in a precisely similar manner, and with equally potent effect, it is possible to develop the laws of the imagination. Let us see.

Taking the hint from Archbishop Whately's "Logic of the Understanding," our "Logic of the Imagination" might be introduced by an "analytical outline" or general analysis and classification of literary imagery. Imagery or figurative expression does for an arrangement of logical thought what foliage does for branches and trunk. Figures of rhetoric, as the leaves of imagery are called, differ from one another in their physiology or rudiments; differ in the way they are combined; and differ in their rhetorical effects. Some spring from one susceptibility of our nature, some from another; and some from the interference of several. Sometimes they take the form of dangling epithets; sometimes that of the robust verb-metaphor; sometimes touches of the concrete form a complete picture.

The laws of artistic congruity among images are conspicuous.

We find oak-leaves of sublimity appended to slender logical willows; finger leaves of neat expository figure breaking an under-current of luxuriant emotiveness; fleshy ivy leaves of lazy reverie marring the self-possession of caustic hawthorn; and often the sublime, the expository, the meditative and the ludicrous mingling in masquerade grotesqueness.

We shall find both that a congruity must be secured among the investing leaves of imagery, and that there are special laws, according to which certain stems of thought require a certain foliage of imagery. Stalwart thoughts are not wedded to variegated figures of rhetoric without selection. There are laws of intrinsic appropriateness of figure to thought. Every thought has an intellectual outline and an emotional disposition or bias. Intense thoughts contain an energetic impulse after a vehicle or expression which shall illuminate their intellectual outline, and aggrandize their emotive disposition. Sometimes beneath both lines and colors of the composition of an author, you may discern the fathering ego, or personality.

A line of exposition like this might conclude our analytical outline. Let us now consider the construction of our "Synthetical."

In this the proper place to start would be the subject of the fundamental laws of the Imagination, or what are known as the laws of association of ideas. According to these, if certain ideas be presented to the mind, we can calculate on certain other thoughts crowding up to possess it. The reason is that as soon as, from their playground in nature, thoughts are collected in the mind, they tend to go off into groups or composite masses. So that every single thought afterward exists as part of an associate whole. And whenever any one part of an association is seen by the mental vision, the eclipse upon the remaining portions tends to fade away, and the mind to be possessed by the whole.

The franchise on basis of which these associations are formed rests on about three principles. First, those ideas that have come in, or have been frequently recalled, in company, tend to group together, always. Secondly, with less apparent ground of union, those ideas associate together which are intrinsically similar. And, thirdly, from still wider divergence, thoughts are brought together because they are in direct contrast.

The general material of these laws once laid out, it would behoove us to show how, like so many kinds of cloth, they are cut and fashioned into coats of variegated imagery. We must expose the mysteries of that selective development which brings them out ultimately in the well known forms of antithesis, personification, metaphor, simile, allegory, &c., &c. We must explicate the causes which strengthen the shivering logic to clutch for, not only appropriate costume, but furnishings complete in detail. You should know of the adroitness with which, first, under the law of similarity it seizes on the main feature of an illustrative image; and, secondly, under the law of neighborhood or contiguity, rapidly fills up the remaining features of the picture, completing its particularization.

Next we think a chapter ought to be given on the profound subject of the peculiar impulse communicated to an imaginative flight by preoccupying emotion.

Another ought to be spared to discuss the very notably educating effect left on deeply imaginative minds by the science of geometry. There seems a very near correspondence between the laws of forms of things, and the laws of forms of ideas.

Finally, we would examine the peculiar qualities of observation necessary to gather a store of rhetorical materials. This would include the subject of the dramatist's or penetrative imagination. And here we should end our second and last great division—the "Synthetical Compendium."

If the present science of rhetoric did not embrace so many foreign and inferior subjects, we should not propose an analysis of the functions of the imagination as a subject nearer allied to (the so far properly called) "logic." We do not think any one will deny that some sort of culture for the imagination ought to be a department of literary education. We do not wish to forget the peculiar indirect efficacy of rules; nor do we wish to exaggerate their importance. Our age, we are sure, is beyond the barbarism of denying that analysis and knowledge assist constructive practice. In mental practice, we believe there are few of the soundest intellects of our time but will bear witness to that accession of reasoning power which has come to them from the logic of the understanding. Nor do we think less would accrue to the literary capacity of all classes from the development and inculcation of a logic of the imagination. Perhaps it would work an entire literary revolution.

GEORGE NEVISON HAMMOND.

CHICAGO, Ill., July 2nd, 1877.

Does Correlation of Forces imply Personality?

Editor of the Journal of Speculative Philosophy:

Will you permit me to refer to you some questions which have arisen in a discussion of the presuppositions involved in the doctrine of the "correlation of forces."

It is admitted that this doctrine logically implies a *whole* of force which is *self-moving* and *self-determining*, and that this has an interesting bearing on theistic speculation; but the two conclusions which it is claimed may be logically drawn from this, viz: the *self-consciousness* of this self-determining one, and the existence of *more than one* self-determining being, are not seen to be true. To the objector it seems that a whole of force, which originates all particular forces by its own spontaneity is not necessarily self-conscious and that this process of self-determination is *not* necessarily to be identified with that of thought.